



PSSA NEWS & VIEWS

BULLETIN OF THE
PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA



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PSSA NEWS AND VIEWS

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Cover Picture : PRESIDENTS -
 PAST AND PRESENT.

FOCAL PLANE

The best laid schemes of mice and men gang aft up the creek - or something like that - goes the old saying. Well, mine indeed certainly went 'agley'. Personal circumstance made it utterly impossible for me to attend Congress at all! This was most disappointing, perhaps even more so now, having read Les Luckhoff's write-up on Congress (see further on).

One remark that does cause concern is the poor showing at Congress from Johannesburg and the Reef. This surely with it's population density must be the area where the majority of South Africa's photographers are, so what happened?

It may be the 'Year of the Woman' but from the contents in this issue it would appear to be the year of 'stir' or 'change' (and I don't mean 'winds of' either). Things are on the up and up in Government circles, thanks to Deputy Minister Le Grange. The amateur cinematographer appears to have possibilities with SABC-TV per Don Briscoe this issue, and at the same time the system of judging movies seems to be falling under an ever increasing query spotlight. Odd isn't it that in the starting year of Television cinematography contrary to predictions seems to be about to flourish. Reminds me of a similar prediction in an old movie magazine where they stated quite firmly that 8mm would never be put down or ousted by super 8 which was a flash in the pan 'gimmick' and would never last. I suppose they'll say that about home video too for a while, but I reckon it too will come to roost and find it's way into many an amateur hand as the years go by.

What of photography itself? Now having been accepted as an art form in this country and discussions being rife as to whether it IS an art or not what will happen. Will we see a resurgence in the more artistic photograph with a drop in the more avant-garde chemical miracle type picture we see so much of these days? Who knows, but the future looks very interesting.

FROM CONGRESS

BY LES LUCKHOFF

Another year, another Salon! This one as good as any of the predecessors. It is amazing how the clubs rise to the occasion, and Pretoria with its combination of 6 clubs certainly rose to the occasion. It is the first time in history that all the clubs in Pretoria combined on one project and having proved that it could be done I hope sincerely that they will not forget the highly successful precedent and make this the first of many more combined ventures.

Although the Congress began on Tuesday evening, the delegates who were there early were entertained to interesting tours. Officially, the Congress opened with a bang, having assembled at the Burgers-Park Hotel we were transported by bus to the beautiful Bureau of Standards building where we were to have our official opening. The reception (cheese and wine party) featured South African wines and cheese and there was more than enough to eat and drink for everyone. The reception was graced by the presence of the Mayor who opened our Congress. After Louis Marais had decided that we had had sufficient wine, cheeses and speeches, (there was a little trouble in adjusting Eric Harper's two metres - height not light - to the 1½ metre microphone) we returned to a show given by the cine section with a selection of both overseas award-winning films and selections from the S.A. Ten Best. If I am allowed a preference, I would say that South Africa acquitted herself well and my bias was for films marked "Made in South Africa". However I must remark on the exceptional pen and ink cartoon cine films which were sent to us by UNICA. If this was to be the standard of entertainment we were to have for the next few days we were in for a treat and we were not disappointed!

By Wednesday the delegates were arriving en-masse and Cape Town provided us with twenty delightful specimens of Cape charm. This was

a fantastic effort for twenty of these stalwarts of P.S.S.A. to come all the way from Cape Town. I can't say I was delighted with the response from Johannesburg and the Reef. From here, the response was pathetic throughout the Congress. Johannesburg and the Reef are becoming more insular by the day and if Pretoria do not support the Congress in Johannesburg next year, I shall not blame them. Barrie Wilkins and a few of his great supporters were there (it only sounded like a hundred of them!) I wonder what Congress without them would be, I for one hope I never see that day. Other parts of South Africa were represented (no South West Africa members this time) but on the whole, a rather disappointing attendance.

At nine a.m. sharp, Louis Marais, Chairman of the Congress Committee set us off again in the busses for Onderstepoort where we were given a view of this unique training school for Veterinarians. It was not everyone's cup of tea, but even the ones with the most delicate stomachs appreciated the film on Bilharzia. I personally enjoyed seeing how the animals are treated and operations are performed etc.

On our return to town, we were taken to the German Club for lunch, and what a delightful spread complete with German wurst and other traditional dishes. Maybe it was because of this huge lunch that I didn't really enjoy the visit to the National Film Board's laboratories. We didn't see much activity going on (with the accent on activity) I suppose we expected to see more of the actual filming than only the processing. I never realised how important a man was the chap who edited the film. He has in fact almost autocratic powers.

In the evening, we were addressed for a short while by the President Roy Johannesson F.P.S.(SA) followed by a talk on "The Production of a Slide Series" by John da Silva of the South African Tourist Corporation. This was followed by the National Slide Series competition, won by Gerry Greeff.

Thursday - by eight-fortyfive we were on busses on our way to the South African Bureau of Standards and this was an exciting visit. Here we were

shown how everything was tested, from tinned foodstuffs to footwear. In the department testing stoves and refrigerators we discovered one of those new glass-topped stoves (no guesses as to the brand name) and having suggested that these might not stand up to the delicate handling our servants might subject them to the scientist-in-charge said "This stuff is tough, watch how I can bash it with my fist." After the crash, as his fist disappeared through the glass, there was a stunned silence followed by a scream from Amy Ansell again followed by roars of laughter when his hand emerged from the debris and we saw he was unscathed. Thus we found another test for the S.A.B.S. to use. You could easily write an entire article on the S.A.B.S. complete with photographs of the interesting 'boffins' who run the departments. Perhaps S.A.B.S. Club could undertake to give us an article for "News and Views", certainly they have unlimited material for next year's slide competition. We could have easily spent an entire day there but we eventually had to rush off to another enormous lunch (with wine) provided by Mr. Teichman, Managing Director of the S.A.B.S. He and his delightful wife invited all of us for an inspection of his offices and board rooms, and I can tell you they were well up to the standard expected of someone in his exalted position.

From the S.A.B.S. we were taken on a tour of Pretoria and we barely had time to see more than the Voortrekker Monument and Klapperkop before the afternoon was over. I should really have enjoyed seeing Heroes Acre, the Zoo and some of the fantastic Museums and the historic buildings, but the time is always against you at a Congress. Incidentally it was always from travelling by bus where people like Barrie Wilkins kept you amused with light-hearted banter. The evening saw us back once more for the Fellows and Associates show and what outstanding work we saw. This year there had been a bumper crop and it was most gratifying to see that many entries of slides were of a mixed variety and showed that photographers are becoming more versatile, that is, not concentrating on one subject.

We also saw slide series from Malcolm Pierce and the new APS(SA) FPS(SA) John da Silva screened for us his fabulous new film "A World in one Country". We had a few remarkable awards, Amy Ansell and Beth Grundlingh, both ladies resident at the time in Benoni. Robin Sandell received the first FPS(SA) in cine.

Friday saw us beginning the tough part of the Congress - all the visits and trips were over and we began with the first of many lectures. Doctor Malan told us about "Earth Photography from Space" illustrated by slides and a film, and what an interesting lecture it turned out to be, mainly describing the ERTS programme. (If you don't know what that means, ask one of your scientific friends). Don Briscoe followed with one of his smooth (as in Booths) talks on the SABC-TV. We were all entranced and learned a lot about what goes on inside that tube. Nat Cowan that Master of Antiquity talked on photography and its historical artistic results. This illustrated lecture was so interesting that we have prevailed upon Nat to let us have it for our recorded lecture section - so watch "News and Views" for its release.

These lectures brought us through to the annual general meeting. As usual not as well attended as we had hoped - however, we had quality if not quantity and it appeared from the tone of the meeting that the members approved of the direction the P.S.S.A. was being headed by the people in the driving seat. Wait for the startling AGM story in our next edition. Our tame photographer (but let us call him Mr. X) during the morning had lined up all the delegates for the Congress and shot them with a most impressive camera midst shouts of "Have you taken off the lens cap?" "F11 at 125th!" "Watch the focus" and so on and various other ribald remarks. But, - horror of horrors! No one told him to remove that black slide at the rear of the camera. - Mr. X was not there to take the second series of Congress Photos!! I think Bateman would have done full justice to the scene and later when Mr. X appeared, the light hearted joking had a tinge of sympathy, for all of us had had similar disasters at some time or other, if not on such a gigantic scale. Mr. X, my heart went out to you.

The evening saw us once more in the lecture hall to hear an instructive lecture by Robby Robertson (husband of that wonderful Maureen who almost wasted away to a shadow with all the worry and energy she put into the running of the Congress). All of the transparency people were just a trifle envious of Robbie's skill and ability to take such incredible shots of those wee 'goggos'.

Ted Dickinson was his usual suave self in his presentation of "The Print Today". Maybe we could get the present Chairman to get Ted to transfer his lecture to tape for so many members who are thirsty for the information Ted has to offer.

Saturday morning, the weather was a little dull the fare provided by Louis Marais was certainly not. We had typical Congress weather all week, with blue skies and sunshine. I know Pretoria Clubs arranged this with the Met boys. We started with a most interesting and informative lecture by Pat Odendaal APS (SA) on the "Criteria of Judging" with particular reference to the old masters. Pat had a vast collection of original photographs by the old masters - did he use one of these Minox cameras in his lapel? - and his knowledge of the subject was enormous. This was a thoroughly enjoyable talk and we must negotiate with Pat to have this for our recorded lectures section. (Action Dave Reynolds!) This lecture was an excellent lead into the next which was a discussion on "Photography as an Art" and a lovely performance it proved to be with discussions by Dr. A.D. Bensusan Hon. FPS(SA) FRPS FPSA, Dr. A. Werth (Director of the Pretoria Art Gallery) and a summing up by The Hon. Mr. Justice J.F. Marais. Personally I felt the panel dwelt too much on the past and old masters. I see photography as the future, and to try and equate its' past history with that of the old masters is hardly fair. However, the discussion did force Dr. Werth to grudgingly acknowledge that photography was an art, so we have taken our first step forward in South Africa.

Unfortunately, due to business commitments, John Magill was unable to conduct his judging workshop, and as

I was busy that afternoon in the board room I cannot comment. I did hear that an interesting afternoon was spent dissecting, bisecting and trisecting films, slides and prints, and interesting comments were thrown back and forth. A bus-load of delegates travelled over to Johannesburg (you see Reef-ites, it's not so far) to attend the International Salon where Barrie Wilkins, as is his wont, collected a large bulk of the hardware and loot.

Before the evening banquet there was the Fellows and Associates get-together which appeared to be going with a swing. Then came the highlight of the Congress held in the banqueting hall of the Burgerspark Hotel. The 21st Congress Banquet. Let's set the scene - everyone in their finest array, Cabinet Minister and Honoured guests, excellent wine and food, scintillating conversation and brief but interesting speeches, and finally, the awards. We had the APS(SA) and FPS(SA)'s awarded and then the Service awards to Rudy Erasmus, Port Elizabeth club for their handling of last year's Congress, May Sim, Ivor Shepperd and it was obvious from applause that these had been well earned, but the house came down when Roy Johannessen announced that he was giving the President's award (the highest award in PSSA) to Tom Botha for his work mounting the P.S.S.A.-Argus Competition.

The Hon. Mr. le Grange, Deputy Minister for Information and the Interior gave the guest of honour's speech, and by the sound of it, as you will have read in the last issue, we have a friend in the Cabinet.

Finally Congress ended with the announcing of the two Vice-Presidents namely John Magill and Rudy Erasmus, two of the most popular appointments which have been made and then as the last act of the President Roy Johannessen handed over the President's Chain of Office to me. A proud moment and one to be shared by all the executive and chairmen of divisions who had so unselfishly supported me during previous years.

Unfortunately the report sounds rather like a catalogue of events. I haven't tried to present the camaraderie and friendliness of the delegates, the fun, the parties, the late night sessions

in the lounge. That you can't describe, it's an experience.

Thank you Pretoria committee. Don't wait for another 21 years.

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SCOUTING AROUND

There's an old saying, that the one half doesn't know how the other half etc. etc. Your Editor spoke to John Cammell, Public Relations officer of the Boy Scouts of South Africa the other day and was most surprised at what he learned. For those members with sons in the Scouting movement this might be 'old hat' - if you will excuse the unintended pun - but for others perhaps an eye-opener. One of the badges awarded to Scouts, is the 'Cameraman Badge'. The requirements for this badge have just been reviewed and simplified. Well, listed below is what a young Scout has to do to get those badges. Hardly simple I think you will agree. Certainly your Scout 'cameraman' is no mere holiday snapper.

CUB

Take three different photographs of any subject, either in colour or black and white. Use these photographs to explain to the examiner the following points that make a good picture:

Choice of subject

Viewing angle

Lighting

Focus

Camera handling

Show how to load, unload and maintain your camera.

Take a photograph either in black and white or colour of any pack activity, have it enlarged and mount it in the Pack Logbook.

SCOUT (Standard Grade)

1. Do either (a) (b) or (c).

(a) Show your mastery of the principles of a good picturemaking by taking at least ten good black and white or colour pictures doing the following: Take no more than five or less than three pictures indoors with flash. Take at least five of these pictures so that they tell a story. Submit your pictures to your examiner in an organised way, by means of titles, headings, etc printed in an album or

other means of presentation.

(b) Show your mastery of the principles of good picturemaking by making planning cards and taking at least 15 metres of cine film and then doing the following: Edit your film so that you have at least 8 metres of quality movies that tell a story.

Shoot main subject title and end for your film and splice it in. Show your edited film to your examiner.

(c) Show your mastery of the principles of good picturemaking by taking at least 10 colour slide pictures and doing the following:

Take no more than four or no less than two pictures indoors with a flash.

Take at least six of these pictures so that they tell a story.

Make a slide of main subject title and end for your series and show the final story in slides for your examiner.

2. Become familiar with, and be able to explain common photographic terms such as lens, shutter, viewfinder, camera angle, exposure, composition, negative, transparency, f number and planning card.

3. Explain how photographic film is processed and how black and white prints are made.

4. Show how to load, unload and maintain your still or cine camera.

SCOUT (Mastergrade)

Pass or have passed test for the Standard Cameraman's badge.

Make a pinhole camera and explain how it works. Obtain one finished print taken with your pinhole camera and compare it with the same scene which you took with a regular camera. Explain the differences.

Discuss the relative merits of different types of camera lenses covering the following aspects:

What makes the lens work?

What is the focal length of a lens and what does it do?

What are the lens openings and how are they determined?

What is depth of field and how does the lens opening affect the depth of field?

Either:

(a)...

Sections (a) (b) and (c) are relatively similar to the standard grade section excepting that all shots must depict

various aspects of scouting. Amount of photographic material presented of course is greater, i.e. - 20 black and whites, 20 slides and a cine film of at least 15 metres.

(d) Take (with any camera) develop and print:

Three portraits.

Three pictures from unusual angles.

Three photographs of buildings of differing architectural styles.

At least one of the first two must be taken indoors.

As I say, no 'happy-snapper' this young man. But why, may you ask, the article? In his previous article, Les says, "I see photography as the future". Here surely, is part of that future, and a most important one. The same applies to many schools who have photography as an extra-mural activity and very keen the youngsters are too! Are we doing all we can as amateur, semi-professional or even professional photographers to encourage this unsweep of interest in our interest - photography? Do we consider availing ourselves to local schools and packs for lectures or demonstrations? Has it perhaps just not entered our minds? How strong, if at all, are the junior sections of our clubs? Let's do something about it. From what I've seen we'd be amazed at the wealth of young budding talent we have. If not on this line, assistance alone would always be welcomed from us. Scouts alone could benefit greatly from prints or duplicate trannies from us, so apart from it being the 'Year of the Woman' why don't we do what we can in our 'majority' year to make it the year of youth as well?

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TV and the AMATEUR PHOTOGRAPHER

BY DON BRISCOE APS(SA)

Its a long time back perhaps, but many will remember that once upon a time - and this is where the story really starts - News and Views had an Editor destined for great things. He dropped the 'news' and settled for 'views' and we now find him in SAB-C-TV. Don Briscoe of course. Having seen things from both sides as it were Don de-

livered a most interesting speech at Congress entitled "Television and the Amateur Photographer". For those unable to attend and with his kind permission, 'Briscoe rides again!' through the pages of "News and Views" as we reproduce the original textus in completis. How's that for rotten Latin?

Mr. Chairman, distinguished guests, ladies and gentlemen, and ciné colleagues.

May I begin by saying with all sincerity that I am delighted indeed to have the honour of addressing you this morning on the occasion of the 21st Congress of the Photographic Society of Southern Africa. P.S.S.A. with dynamic leadership at the helm is playing an increasingly important role in promoting the interests of the amateur photographers and cinematographers in South Africa.

I am also delighted to have this opportunity of speaking to you on the subject: 'TV and the Amateur Photographer', just three months before the introduction of the full services. South Africa, incidently, is the last modern nation in the world to get 'the box'.

A good healthy attitude to have towards the 'boob tube' is simple: don't fight it - join it. It has come to stay. Even if we look in another direction, it won't go away. It is here - it is a fact of life- and it's going to change our lives in more ways than we care to think.

My address this morning is mainly directed at the amateur cinematographer seeing that Television deals with motion pictures most of the time. I propose dealing in very general terms with what Television could mean to you as film-makers and will also touch on aspects of ciné clubs in a Television age. Believe it or not - it's taken just six months for everyone to become a Television expert. If you think I'm pulling your tripod out from under you, join the local cocktail circuit, bend your ears back and tune in..."Why don't those TV cameramen learn something about basic film-making!"..says one "Now when I made my 8mm film on Kariba.." "The trouble is." says another, "They don't know their art from their elbow up there at Auckland Park..our Camera Club could do better any day..."

Familiar? Heard it all before? You bet. Everyone on the 'outside' knows how to get things going on the 'inside'. Instead of making polite social noises, the self-styled experts plunge in, wave their arms about and describe in detail what they would do if given the chance. It's enough to make any hard working, dedicated TV producer go bananas....

Let us pause for a moment and remind ourselves of the immense power of Television. Television has been termed the most powerful form of mass communication ever invented. Today it is considered the most dynamic form of news dissemination ever devised. In addition: 'the box' is able to exert a staggering influence on our minds. It is very easy for you to be totally mesmerised by that box in the corner.

Before May 5, when Television test transmissions were introduced to the Transvaal, owners of Television sets used to switch on each night and have the SABC Test Pattern with their dinner. People admired the Test Pattern - everyone waited for something to happen...

Television has already begun to make its presence felt in many different ways. In house advertising, the family room has been replaced by the 'Television room' and a Television aerial has become something of a status symbol. It is widely known that many people have installed television aeri-als - but do not have Television sets. Apparently the TV set will come later.

If I may interject: These days with future costs and availability in mind, a very wise thing to do - Ed.

As many others have said before me: Television has reduced the World to a global village. When the American astronauts landed on the Moon way back in 1969 an estimated 90 million people watched their every move.

Everyone of you in this room today will be affected in some way by what you see on your Television screen. Our country and the entire World will be opened up to us as never before. We are on the threshold of a new era. At this stage no-one really knows in what way we will be affected by Television but there is no doubt that

it will exert an important influence on all of us.

How will Television affect you as film-makers and cinematographers? My first reaction is to ask you to switch the darned thing off, get back to your editing bench and do some work...but that would be a facetious remark. As film-makers, you can learn a lot from that little screen in the corner.

At this point I have decided to divide my talk into two broad parts: what you can do for Television and what Television can do for you.

First: what you can do for Television.

Please watch - and continue to criticise. We invite constructive criticism. What's more, at Auckland Park, we need constructive criticism if we are to improve our standards.

But jokes aside, there's a great deal that you as gifted and talented film-makers can do for Television. Or to put it another way; what is there in TV for the amateur film-maker? Can the amateur film-maker in fact make a contribution to South Africa's burgeoning service?

Take heart; contrary to all the stories you may have heard, I do not propose donning a black lens cap and pouring cold water on your enthusiasm. I should say, however, that the coming of Television should not encourage you to think of immediate retirement, putting the waste-paper basket over your bosses head and rushing off to make films for the 'box'.

I will attempt to give you the facts: the Head of our English Television Service, Mr. Robin Knox-Grant has said: "We aim to have the best Television in the World - and we aim to have quality first of all..." and therein lies the clue to what opportunities exist for you as amateur film-makers.

I believe that the keen amateur cinematographer operating on professional lines does have a contribution to make. You may not get very rich from Television but you could be rewarded in two ways: financially, and having the thrill of seeing your work of the 'picture radio'. Instead of having an audience of 85 at the ciné club, you could have an audience of hundreds of thousands.

First the bad news: At present, it is a buyers market and the SABC is able to purchase documentaries from overseas at realistic prices. So the stories you may have heard of film-makers selling their films for vast sums on American networks won't work in South Africa unfortunately. You cannot equate say the United States with a population of over 200 million with our potential South African audience. But let us hasten on to the good news - and some important guidelines: If you wish to produce work for SABC Television here are some points to follow:

One of your points of contact would be me as Head of English Television Documentaries Department. But do not send us a list of ideas for documentary programmes that you wish to produce. Send in a proposal in the form of a bound file with a synopsis of the programme, a treatment of the program or series and so forth. A shooting script is not required. Most important of all, also submit a 20m documentary film as an example of your competence.

All films must be shot on 16mm and preferably on colour negative stock, though Ektachrome 7252 is acceptable. Sound should be provided on 16mm separate magnetic film.

Super 8 is not acceptable at present although a super 8 Telecine machine has been installed for unique material that may have been shot on Super 8. So unless you have filmed a Martian landing with little green men and all on Super 8, do not even consider using Super 8 equipment for the production of Television material.

Super 8 single system equipment has been used overseas for the production of news material for Television and certain Television stations in the United States and elsewhere have dabbled with Super 8. It is my belief that as Super 8 becomes more and more sophisticated, Television stations will take more and more interest in the smallest gauge. But for the present, 16mm is the standard.

Now what sort of material should you as amateur film-makers produce for Television?

There is the story - which is supposed

to be true - centered around a scientific study conducted in Dublin Zoo recently. They equipped some of the Ape houses and Gorilla dens with small Television sets to find out what sort of programme the monkeys took interest in. And what was the champ with the Chimps? Talk shows? Not on your life. Culture? Nope. Music? A big yawn. What did the Baboons like? Yes - you've guessed it - plenty of action violence and loud noise. Makes you think doesn't it?

I think one of the best fields for the film-maker to tackle is the documentary field. And concentrate on a subject that interests you immensely. A documentary on the insect life in a domestic garden would make good Television material. Or if your hobby is tropical fish: you could spend two years or more on making a documentary that would interest many thousands of viewers. So, if your interest is natural history or perhaps travel, consider making a Television documentary. As far as the latter category is concerned; travel - this requires a great deal of imagination and skill. We've come a long way from the days of Fitzpatrick and that Sun that always sank in the West.

Consider your advantages over the professional. What you may lack in expertise and experience you make up with time...The professional filmmaker never has enough time. In Television particularly you work against deadlines. As amateur filmmakers you have time to perfect your work and come up with professional gems that beat the 'pro' at his own game. It has been done and it can be done again. Remember to concentrate on what you can do best.

But besides making an occasional documentary film, consider being a TV stringer. And this is where the film groups within ciné clubs could play an important role. A TV stringer provides a Television service with short 3 minute or 7 minute news or magazine items, for inclusion in programmes. The short interview with an interesting personality, an unusual hobby, a daredevil stunt... the sky's the limit. Concentrate on those items you feel the Television service may not know about. Forget about the big National events, like Grand Prix racing and so on - at those events you'll trip over all the

TV camera teams. Rather go for: a Spring flower show that has some unique angles to it or a local life-saving championship etc.

This sort of thing could offer you a rich field to work in. Your methods of course, must be professional and your product must be of a high standard. I am sure that some of the larger ciné clubs in South Africa could consider taking a stab at this.

Perhaps this is a good point to define the major difference between a ciné film and a film made for TV. Within your four-waller, you have a captive audience. With Television you have a smaller intimate audience - usually only two or three people. You have ambient light in the room, the screen is small, there are distractions... and so on. Therefore your approach as far as production is concerned has to be completely different.

This is a good place to begin considering part two of my talk: what Television can do for you and by this I mean how Television can influence your film-making technique. Before making a film, consider your audience - in other words - your market. Who are you making the film for? For an audience of children? Adults, for a specialist group? For a general audience? This is most important as the audience you are making the film for will determine your approach. And never take your audience for granted. Never assume that your audience will be interested in your film. It's your job as a filmmaker to make the audience interested.

A good principle to follow for any film you make; hook your audience in the first 30 seconds and play them like a fish until you reel them up on the bank after 30 minutes gasping for more. There is a sound philosophy there. In Television you must hook your audience and hold their interest throughout. Your film has got to be so good that it will stop home audiences from switching on the kettle or going to the loo. And that's a tall order. But you must keep it in mind as you script your film, whether your film is for TV or the annual club

contest.

Another thing you can learn from TV is the importance of a close-up. Get in close to your subject for impact and wherever possible stay close. This is very important as far as Television is concerned and equally important for general film-making.

Then there is the question of pace. Movies must move. Television is an action medium - and let's face it - there is already too much yackety-yack on our Television screens.

Don't overlook the importance of filming colour transparencies or black and white pictures if they will serve to create a greater understanding of your subject - perhaps some historical aspect. Amazing - but there are still some film-makers in ciné clubs who object to the use of black and white and colour in the same films, or to the technique of shooting stills. This is an accepted Television technique and of course interest is added to these sequences with a slow zoom or pan.

Television is an intimate medium; it is also a communications medium. Communication is often most effective on Television with the programme host - a genial guide who takes you to exotic places, discusses unusual pastimes and informs and entertains. This is an important point to consider of course when making a film - a documentary for example - for Television. But I would like to throw out the idea this morning that ciné clubs in this day and age of single system and double system Super 8 sound cameras should consider tackling films in TV style. Find the programme hosts among you and put them in front of the camera - and practice TV techniques. I am hoping that during the course of 1976 and 1977 we will see amateur Television style films submitted for S.A. Ten Best competition. By watching Television you will be able to see how it is done.

Another most important aspect of film production you can learn from TV is the importance of research. As far as amateur filmmaking is concerned this means adequate preparation before you even begin to write a shooting

script. Poor research usually means a poor end product.

The importance of good editing cannot be over-emphasised. In Television, the filmmaker generally speaking does not edit his own work. I think it is fairly obvious to you why the producer should not edit his own work - he is too intimately concerned with every shot. The editor is only concerned with turning out a professional product in line with the producer's original intentions.

And most important of all: you must set out to entertain. Television is an entertainment medium before being an educational medium. Your films must entertain: they must create a reaction. You must move your audience: to tears, to laughter, to wonderment - not to frustration because they don't know what is going on...

To make films of high quality on Super 8 or 16mm you must see films of high quality - and by this I mean top quality professional films. Television could well be a source of inspiration for you all as my Department goes about planning its productions for '76 and '77 and making recommendations for purchase of overseas documentaries I will not only be keeping in mind the needs and interest of the general public but also the needs of amateur film-makers throughout the Republic. You need input - that is stimulation and knowledge - to improve your output. D for documentary does not stand for Dullsville. Documentaries can be exciting, informative and entertaining all at the same time.

In bringing my address this morning to a close, I would like to touch on the subject of ciné clubs in a TV age.

With some rare exceptions, I don't think that ciné clubs have changed much in the last 20 years. Many clubs are still inclined to be mutual admiration societies where club members screen their films wanting applause rather than constructive criticism. Clubs, where the majority of members chase silver plated hardware but where precious little scholarly instruction is given still abound. And where instruction is given it is so often the same old thing: put your camera

on a tripod, and so on. I think I have been responsible for some of it myself.

There is a great need for ciné clubs to keep up with the times. We are moving into a film and video age. Ciné clubs are failing in their task if they do not recognise the immense changes taking place in all aspects of film production. Ciné clubs must provide members with up-to-date creative stimulation. Ciné clubs should be a hot-bed of creativity and experimentation- not a place where staid committee members of 25 years standing frown upon anything startling and unusual.

I know that the majority of amateur film-makers don't want to make a business out of what should be a pleasure but I firmly believe that much more intensive instruction in film-making techniques should be given by the majority of ciné clubs.

I would like to propose this morning for your consideration that many ciné clubs consider running intensive study courses in film technique run by local experts. This may be rather difficult for the smaller club to attempt but I certainly feel that the larger ciné clubs should consider doing this if they have not done so already. In other words, a formal course in film technique from basic instruction to advanced techniques covering a period of perhaps a year. This sort of thing is far more beneficial than the occasional lecture by a visiting expert. Club members need to be taken through all aspects of film production from A to Z.

I would like to suggest further that once such a course is drawn up, it should be held in addition to the monthly club meeting - which is largely a social affair anyway - and that members be required to pay to attend the course. As most members who finish the course are likely to be strong contenders for the club's film awards because of the improvement in production standards, the study course could turn out to be most popular and possibly profitable. By requiring members to pay for the course you will only attract those members who really want to learn.

Further I would like to propose that ciné clubs consider operating film groups on completely professional lines. By this I do not mean a switch to 16mm

but a division of labour. Operate as the professionals do: a production team. Most films are made by a team of experts and I would like to suggest that ciné clubs consider creating ranks of editors, cameramen, sound men, researchers, producers and so on, each one becoming, through their own personal interest and study, an expert in their field. Ciné clubs should go out of their way to market themselves more strongly to attract a variety of talents: people who have no camera equipment but who would love to provide music for films or write scripts and so on. Films are made by a factory: and I think it is time for ciné clubs to recognise this and take a completely new approach.

Of course amateur filmmakers are a unique breed of creative people. There will always be the lone worker, the holiday film-maker and of course ciné clubs should continue to serve their interests. What I am calling for is the ciné clubs to take a new look at themselves and widen their scope.

In addition larger ciné clubs should look at the emergence of the independent filmmaker; the man who makes professional film with a dedicated team of friends, hiring professional equipment and facilities to do so. At the moment there is no place for such a person in most ciné clubs in South Africa because he would be declared a professional. Some of the big city ciné clubs do not permit the use of professional script writers, commentators and narrators. Has the time not come for a complete re-think on this? Should we perhaps re-define what a amateur film really is?

To come back to my subject: Television and the amateur, what of the future? We can expect an increase in video-technology: the use of porta-packs - portable video cameras recording images and sound in colour on video tape. We can expect video systems to become even more sophisticated and sooner than later to come down to domestic level. You will shoot video programmes and play them back through your TV set. In time, the TV set could replace the present home projector and screen. Today it is possible to achieve video quality that is better

than film. At a TV control desk one can create the most complicated special effects at the touch of a button. Film can be transferred to video and vice versa. Today we are entering the age of video film.

Never have opportunities been greater for the keen talented amateur film-maker than today. Never have so many new and exciting challenges been presented to ciné clubs than today.

I am convinced that the amateur film movement has a most important role to play in South Africa's Television age.

* * * * *

WE GET LETTERS...

One from our friend Miss Bridgette Pacy-Tootell informing us we have erred in our September issue, which, on checking back, we find indeed we have.

Under the heading 'Public Relations' on page 19 we have quoted: "Bridgette has suggested that this project be shelved pro-tem". Now this is completely wrong. Bridgette is a strong supporter of the need for PRO work for the P.S.S.A. and regrets that for personal reasons she is unable to continue assisting us in that capacity. It is not her suggestion that PRO be shelved.

Sorry about that Bridgette, our humble apologies, we've shot our proof-reader.

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One from J.P.S.:-

The Editor,
P.S.S.A. News and Views.

Dear Sir,

I wish to inform you that the following J.P.S. members have been awarded the Infinity Tie or Brooch:-

Print Section:

- NOEL KLOMFASS
- BRIAN BATES
- (Mrs) KIEK BURTON

Cine Section:

- WIM SPRONK
- PAUL SNEIDER
- PAUL MONK

Transparency Section:

- JOHN RICHARDS (Mrs) WENDY BIRCH
- DAVE DODDS EPHERT BOWER
- JOHN MAGILL LES EYRES
- HARRY PARKER (Mrs) WINNIE EYRES

I would also like to draw your attention to an article which appeared in the September issue under the heading 'Club Magazines', sub title 'Ciné Clubs'. This gives the impression that the Johannesburg Photographic Society Ciné Section is either non-existent or that we have not bothered to send our magazine to you, in fact our Society caters for all types of Photography and 'REFLEX' is the magazine for the Print, Transparency AND Ciné sections of the J.P.S.

Yours sincerely,
Solly Schneider, President.

From us all, and indeed the members, heartiest congratulations to the Infinity winners, - Well done!

Now paragraph two, from a personal point of view, is rather worrying. I hope J.P.S. is the only one thus confused or I'm going to have my work cut out writing to FOCUS, RAND-FONTEIN, CAPE TOWN, RHODESIAN PICTURE-MAKER to name but a few clubs similarly comprising all sections of photography but listed under 'Camera Clubs'. In answer, let me try and elucidate; In the article heading one reads: "...we list all bulletins that are reaching us regularly..." So J.P.S., we are getting REFLEX (and enjoying it) otherwise it would not have been listed. Now, why the column? In News and Views we're limited in space. To have listed clubs fully under three headings might have looked pompous or just plain padding to fill an otherwise vacant space. Photograph, - to me anyway - means an image reproduced on paper, a print. It does not convey a transparency or ciné film meaning. To have said then The Blikkiesdorp Photographic, Ciné and Transparency Society as a listing of that fictitious club would have been completely informative but I would have needed a somewhat wider column. Hence the heading 'Camera Clubs'. Ciné clubs, with the exception of Newsreel, are - we hope - pure Ciné only. Camera I felt should be self-evident. Hope this clears the misconception - Ed.

.....

One from Florida Ciné Club which will

raise some thoughts and re-actions. Birdies on the grapevine have it that A.C.C. and Pretoria might have ideas on a similar theme:-

From members of the committee of the Florida Ciné Club to The Editor, News and Views.

The recent S.A. Ten Best and Welkom Salon has raised the question of judging in amateur Ciné Competitions.

Entrants to such competitions receive the comments of the judges afterwards and are bewildered at the wide divergence of the comments and marks awarded.

The object of the amateur in entering films in club or other competitions is surely to benefit from the views and constructive criticisms of the judges and thereby improve his film-making.

Does the present method of judging achieve this? - We say no, it certainly does not! From one competition, with remarks in extremis accredited to the same film like - throw soundtrack out and - soundtrack carried the film - what can one possibly hope to learn? More important, is it likely that anyone receiving such comments would bother to enter any competition again? Not from any chip-on-the-shoulder attitude, but rather 'what would be the point'?

One thing must be made abundantly clear. This does NOT represent a criticism of the judges, but a rejection of the system under which they have to work. From the above example one might assume that one of the judges had missed or perhaps misunderstood part of the message of the film. This is understandable, but under the present incongruous system within which he must operate the remarks were perfectly valid.

Another point, worthy of note, - are all films to be judged in one mammoth session? After six, eight or perhaps ten hours of screening, how do the minds of judges re-act? Is it fair to expect them to be still in a position to evaluate? At best, the critical faculties may be getting a little dull! So perhaps under our present system the early super, standard or 16 mm may succeed - while the later showings get "the bird".

Getting down to basics, 'competition' says the Oxford shorter, is "The action of endeavouring to gain what another endeavours to gain at the same time; the striving of two or more for the same object; rivalry, a match. - "Rival - One who strives to equal or excel, to be a competitor." Does the present system operate in the true sense of the word? With films judged as single entries, no. Film number one may score 50%, film number 7 may be evaluated at 55% thus placing itself above number one. Were the two compared however it might be found that the titling, in comparison, or sound or whatever of number one was in fact superior to number 7. Where then competition if comparison is not made?

We feel there is little or no defence for the present system. It's only merit? is the comparative ease and speed with which it may be used. Is this sufficient defence for the disastrous results it can and perhaps does produce?

We have devised a new but as yet untried method of judging. This will be put to the test in our forthcoming competition. We will let you know the results but meantime would like to hear other views on this thorny subject.

Strong words from some of the committee members of Florida with seemingly strong convictions. We look forward to the results and details of the 'method'. One thing we're sure of, via News and Views other cine clubs are bound to have something to say.

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From Postal Portfolios.

The first members of South African Postal Portfolios to be awarded their P.S.S.A. Infinity Tie and badges are: JIM TURNER APS (SA) - of Oranjemund. Rev. ALBERT HEROLD - of Zululand. OZZIE RADFORD - of Malvern. BRIDGETTE PACEY-TOOTELL - of Malvern. These awards have been given for quality of photography, Salon acceptances in South Africa and overseas, and general calibre of work produced and maintained.

Well done you four, let's hope soon we'll have some more!

* * * * *

36th S.A - INTERNATIONAL SALON

A glittering evening at the Carlton, dazzling fashions, immaculate suits, low lighting, the hum of happy chatter, succulent cheeses and bottles and bottles of wine. This was the scene at the cocktail party of the Johannesburg Photographic Society's 36th South African International Salon of Photography prior to the presentation of the slide entries. 50 floors above us, the print exhibition; which those with sets will have seen was covered by SABC-TV.

To address the now seated audience, rose Mr. John Pitts of Argus Group, Asst. Editor of 'The Star'. His speech caused all to give a mental gasp as words hit home. The owners of any ruffled feathers though soon realised that the ruffling was needed. A very clever 'jab-in-the-arm' was delivered with aplomb to any photographers who without realising it may have been ailing. Getting into a 'photographic rut' as it were. Well spoken Mr. Pitts!

Mr. Solly Schneider, President of the Society then gave his address, mentioning and thanking a list of many hard workers who had made all possible.

On to the show and we were treated with a display of the most breathtaking slides from the RSA and all over the World. Extremely clever too were four series of 'un-linked' slides given continuity by ingenious scripting. The work of Harry Parker, G. Bloem, Mrs. Aletta Wright and Mrs. Colleen Schapira. We list below the winners in all sections. This must have presented a very difficult task for all section judges, in Pictorial/Contemporary slide section alone, some 1629 entries were received!

Well done those judges!

TRANSPARENCY SECTION.

P.S.A. Gold Medal, best pictorial slide. EDWARD Z. FELLMAN, EFIAP, - USA

P.S.A. Gold Medal, best contemporary. IVAN F. JOHNSTON - USA

Fine Gold Kruger Rand, most successful slide exhibitor;

BARRIE WILKINS FPSSA - R.S.A.

- J.P.S. Gold Plaque;
BARRIE WILKINS FPSSA - R.S.A.
- J.P.S. Silver Plaque;
M.D. TANSIONGKUN - U.S.A.
- J.P.S. Bronze Plaques;
WILLIAM L. MILLER - N.Zealand
JOE TIMMER - U.S.A.

NATURE SLIDES

- P.S.A. Silver Medal Authentic wildlife;
JACK WEINBERG FPSSA - R.S.A.
- J.P.S. Silver Plaque, Authentic Wildlife
JACK WEINBERG FPSSA - R.S.A.
- P.S.S.A. Gold Medal, Best panel of four;
JACK WEINBERG FPSSA - R.S.A.
- P.S.A. Silver Medal, Best Nature slide;
ALICE L. PALMER - U.S.A.

- J.P.S. Gold Plaque
ALICE P. STARK Hon. EFIAP - Canada
- J.P.S. Bronze Plaque
HAL NORRIS - Canada

MONOCHROME PICTORIAL PRINTS

- P.S.A Gold Medal;
MIKE FELDMAN FRPS FPSSA - R.S.A.
- J.P.S. Gold Plaque
MIKE FELDMAN FRPS FPSSA - R.S.A.
- J.P.S. Silver Plaque
JOSEPH DAWANS - Belgium
- J.P.S. Bronze Plaques
PEDRO LUIS RAOA IMFIAP - Argentina
GEOFF PAXTON APSSA - R.S.A.

COLOUR PICTORIAL PRINTS

- P.S.A. Gold Medal
PUN YET-PORE FRPS EFIAP FPSEA - Hong Kong
- J.P.S. Gold Plaque
PUN YET-PORE FRPS EFIAP FPSEA - Hong Kong
- J.P.S. Silver Plaque
EDMUND FRINGS EFIAP - W. Germany
- J.P.S. Bronze Plaque
CHAN SHIU-MAIN FCPA ARPS - Hong Kong

NATURE PRINTS

- P.S.A. Silver Medal
CHARLES G. SUMMERS Jr. - U.S.A.
- P.S.A. Silver Medal (Wild Life)
TOM WEBB - Canada
- J.P.S. Gold Plaque
ALLAN HALLIDAY - R.S.A.
- J.P.S. Silver Plaque
TOM WEBB - Canada

- J.P.S. Bronze Plaques
NOEL KLOMFASS - R.S.A.
ERIC DULIGAL - R.S.A.

PHOTOJOURNALISM PRINTS

- Argus Group Prize for Photojournalism
(Fine Kruger Rand)
DANIE COETZER - R.S.A.
- J.P.S. Bronze Plaque
ROBERT W. GINN - U.S.A.
JOEL TOLIMAN - R.S.A.

To show the true International flavour there were 16 slides entered from the U.S.S.R.!

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CLUB ROUNDUP

INFINITY AWARDS

Have been made to Denis Bradley, Dick Moon Lawrence Peacock, Frank Morris, Ethne Norman, Eric Norman, Ann Passmore and Clive Passmore.

Congrats folks and thanks to Durban's 'PAN' for the information.

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Our September issue of 'N & V' made mention of the East London Photographic Society's need for 'wandering judges!' We requested details of their meetings and here they are;

Venue: East London Municipal Library Hall, Gladstone Street.

Dates: Normal meetings, third Wednesday of each month. Workshop meeting, fourth Wednesday of month.

Times: 19h45 (7.45 p.m.)

Postal Address: P.O. Box 147, East London 5200.

Telephone: President 21401 (home)
Secretary 84710 (home)

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ART IT AGAIN?

We needn't restrict ourselves to photographic terminology in appraising prints or slides - since most of us will agree it is not the mechanics alone that create a successful photograph. If our aim is the acceptance of photography as an art medium and not merely a mechanical creation, we must examine it in the same light as painting or other manual art forms. It is our visual perception, not the

mere act of pressing the shutter re-lease, that should be the basis for a fine photograph.

VIEWFINDER. Johannesburg Camera Club.

HOLD THOSE SLIDES!

Nuus is ontvang van 'n nuwe PVC houer om U skyfies te beskerm waneer U vir klub kompetisies of salonne inskryf. Die voordeel van die houer is dat dit stewige verpakking aanbied en tog nog lig is. Elke houer neem vier skyfies en kan teen .75c elk aangeskaf word.

Ons sal dit wardeer indien die Sekretaris van Kroonstad (Die Lens) so gaaf sal wees om vir ons te laat weet waar dié verkrygbaar is. - Red.

CONTRE-JOURE CAN BE DEADLY

Here's a fact brought to light - if you'll excuse the pun - by the Greytown Camera Club. This may be logic to many, but those tackling 'against the light' pictures for the first time, please remember this!..

...But as I've warned before, if you are using a tele lens NEVER take a shot of the Sun itself unless you can look at it with the naked eye without strain, for if you do, that might well be the last thing that eye will ever see.

A.C.C. RESULTS

Amateur Cine Club of Johannesburg have just sent us their 1975 Annual Competition results. We report them below for all to see. From the listing we feel Amateur Cine Club might be a misnomer. I would say Active Cine Club would be far more appropriate. A lot of hard slogging and effort is the only thing that could have been behind the compilation of this lot. Good work chaps and chapesses, keep it up!

16mm Five Best

- VENTURE by Dr. Eric Thorburn
Premier Award and Silver Plaque
- THE LITTLE KNOWN LAND by Basil Smith
Bronze Plaque
- WATERWAYS OF EUROPE by Will Alexander
Bronze Plaque
- AT THE NEST by Frank Weber
Bronze Plaque

8mm AND Super 8 Five Best

- THE PORTRAIT by Dave Stirling
Premier Award and Silver Plaque
- I'M COMING BACK by the Two Twos
(Mitzi and Joe Horn - Rose and Neville Whitehouse)
Bronze Plaque
- MAMY by Mitzi and Joe Horn
Bronze Plaque
- THE SCRAMBLERS by Rosemary and Neville Whitehouse
Bronze Plaque
- THE PROFESSIONAL by Dr. Peter Harris
Bronze Plaque
- PLANETARIUM by Harry v.d. Meulen
Certificate of Merit

Rosebowl

THE LITTLE KNOWN LAND by Basil Smith

Morison Trophy

VENTURE by Dr. Eric Thorburn

Bob Pollock

AT THE NEST by Frank Weber

Arland Ussher

WATERWAYS OF EUROPE by Will Alexander

Walsh Trophy

MAMY by Mitzi and Joe Horn

Pennant

KIDNAP MIRAGE by the Washout Group
Florida Club

FILMS OF THE YEAR

A.C.C. at work again organising Films of the Year to be screened at the University Great Hall. Let's give this great club and member response by turning up en-bloc, en-masse, en-bicycles, any way you like to support them and in return enjoy what will be a good programme of entertainment!

Remember the dates, and be there!

Wednesday February 4th

Friday February 6th

(Have you heard they're thinking of re-naming the Great Hall Kine-Wits?)

HAIL FELLOWS!

*"We'll do thee homage and be ruled by;
thee,
Love thee as our commander and our King"
Two Gentlemen of Verona*

It is with great pleasure we announce that after a postal vote by Directors, Mr. Nat Cowan and Mr. Lionel Bevis have unanimously been elected Honorary Fellows of the Photographic Society of Southern Africa. Both of these gentlemen were signatories to the original Memorandum of PSSA which was registered in Pretoria on 20th July 1954. Since then they have both worked continuously for the good of photography in South Africa.

Nat is curator of the Bensusan Museum of Photography in Johannesburg and what a wonderful job he does there. He is also still active in photography and is asked to judge at club meetings. He is in charge of PSSA Archives and in so doing, sees to it that PSSA will not be forgotten in future years.

Lionel has been in charge of the Recorded Lectures Division of PSSA for the past 21 years, in other words, since PSSA's inception. He is retiring from this post at the end of December 1975 and we wish him many happy free hours. This has been a monstrous task and Lionel has undertaken it unassumingly and meticulously.

Lionel and Nat will, from now on, be known as Mr. A.L. Bevis Hon. FPS(SA), and Mr. N. Cowan Hon. FPS(SA) respectively. Their awards will be presented to them officially at the Congress 1976 Banquet in Johannesburg. This is the highest honour the Society can award and we feel it could not have gone to two finer people.

DIRECTORY

By now you should all have received your Directory, either at Congress or with last month's issue of "News and Views". If you have not received a

copy, write to Pam Smith at PO Box 2007, Johannesburg, and she will rectify the matter.

Owing to the fact that office bearers change with Annual General Meetings, a lot of the information in the Directory is out of date already, and we hope to issue a second edition round about March next year. In order that this edition is up to date it is most essential that Club Secretaries notify us immediately there is any change in their club's details. If you as an individual member of a club see that the information in respect of your club is out of date, please check with your Secretary that he/she has advised PSSA of the changes.

This request is also directed at the individual and joint members of PSSA. If your personal information is incorrect, please make use of the blue tear-out slip at the back of the Directory and these will be used when the next edition is compiled.

It is only with the co-operation of all members that this Directory can be kept up to date, so we strongly request your full support in this matter.

NEW MEMBERS

We welcome the following new members to the Society and trust that they will have many happy years' association with PSSA.

Mr & Mrs GL Forrest
PO Box 91
Camps Bay
8040

Mnr & Mev PL Meyer
Engelenburgstraat 268
Groenkloof
Pretoria

Mr Deon Mulder
32 Haarlem Street
Dagbreek
Welkom

Parys Foto-klub
Grensstraat 25
Parys

Mnr PJ de Kock
Becquerel Hof No 109
Becquerelstraat
Vanderbijlpark

Mr MJ Smith
92A Palliser Road
Eastleigh
Edenvale

Mr CC Smith
PO Box 734
Roodepoort

Mr C Vernon
128 Jan v Riebeeck Street
Stilfontein

Mr DS Fisher
"Amblewood"
Chester Road
Morningside
Tokai
Cape

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21st AGM

To those unable to attend Pretoria Congress the new moves and ideas put forth remain a closed book.

Let's correct that for you. Here are the minutes of the 21st Annual General Meeting held at Burgerspark Hotel, Pretoria on the 10th of October 1975 at 14h15.

THE PHOTOGRAPHIC SOCIETY OF SOUTHERN AFRICA LIMITED

MINUTES OF THE 21st ANNUAL GENERAL MEETING HELD AT THE BURGERSPARK HOTEL, PRETORIA, ON 10TH OCTOBER 1975 AT 14h15.

PRESENT: As per Register

APOLOGIES: Mrs. E. Grundlingh,
Mr. R Bigalke, Mr J Magill,
Mr R Owen, Mr L Smithies
Mr D Bradley, Mr & Mrs Baxter,
Mr G Whittington-Jones.

The President, Roy Johannesson, on behalf of the Board of Directors, welcomed all delegates to the 21st Annual General Meeting.

He then read the notice convening the meeting.

ITEM 1: Mr. E. Norman proposed that as a quorum was present, the meeting was properly constituted.

ITEM 2: The voting rights and the number of proxies was established. The President asked that as the Minutes of the 20th Annual General Meeting has been circulated, he be permitted to sign them as a true record and that they be taken as read. Proposed Mr K Halliday. Agreed.

ITEM 3: Matters arising - nil.

ITEM 4: TO RECEIVE AND CONSIDER THE ACCOUNTS AND REPORTS OF THE DIRECTORS AND AUDITOR FOR THE YEAR ENDED 30 JUNE 1975

Mr. L. Gordon proposed they be taken as read.

Miss M. Sim, on behalf of the Honours & Awards Committee, took exception to the fact that the auditor had stated in the Notes to the Financial Statements, that there were no comparative figures for the year 1974/75 when in fact a statement of account had been produced. Mr. Luckhoff answered that the matter had been explained at the last AGM. As the account had been mislaid, it was subsequently published in News & Views. The auditor had no comparative figures in last year's accounts. The President then asked whether Miss Sim accepted the apology and she replied she still thought it was an unfortunate reflection on the Honours and Awards Committee but would accept the apology. Mr. G. Robertson referred to the R20 which had been written off in respect of the Salon Co-Ordinator's Committee and said that he had spent R17 on postage and a further R3 would be forthcoming to PSSA. Mr. Ted Dickinson, on behalf of Mr. D. Bradley, asked why R10 tax had been paid in respect of the loss for 1974/75, and it was explained that this figure was actually a provision. Mr. E. Norman said that on the face of it there appeared to be a very handsome surplus during the year of R4,126 but pointed out that if the R3,000 profit from the PSSA/Argus show was deducted from the surplus this brought us down to just over R1100. If increased secretarial fees for the current year were taken into account the Society would break even at the end of this financial year. Mr. L. Luckhoff stated that at the date of this meeting, the Society had R5,000 on Special Savings account and R3,400 in the bank and therefore he felt the position was very stable.

Mr. Norman asked how the Motion Picture Division intended to improve its finances and Mr. A. du Toit replied that the Division intended holding public showings of Unica films and the SA Ten Best. Mr. Luckhoff said that it was not the intention that divisions should be self-supporting. One of the reasons for the MPD deficit was the large amount paid to Unica in fees this year.

Mr. Knowles explained that PSSA had not paid Unica affiliation fees since 1972 and this amount (R337) was paid in the year under review. Reductions in the Unica fees were forthcoming. Mr. Bradley, through Mr. Dickinson enquired what the break-down of the Unica and FIAP fees were and it was explained that this was incorrect in the accounts and the amount of R337 was entirely in respect of Unica.

The acceptance of the accounts was then proposed by Mr. E. Norman. Agreed.

ITEM 5: The auditor's fees of R200 proposed by Mr. L. Liston was confirmed.

ITEM 6: TO CONSIDER THE FOLLOWING TWO PROPOSALS BY CAPE TOWN PHOTOGRAPHIC SOCIETY:

- a) That all fees in respect of SAMRO be paid out of the floating subscription to be paid by Societies.

Mr. Dickinson, on behalf of CIPS, said that his Society felt that it was not just a question of saving themselves a few rand, but that this should be one of the services that PSSA afforded to the various societies. Miss Sim seconded the proposal. Mr. Alexander of Pretoria enquired what the effects would be. Mr. Luckhoff said he felt it would be a noble idea but that this would cost the Society an extra R1,300 per year, and that with an increase in membership during the year this figure could be even higher. Mr. Luckhoff said he was very much against the proposal. Mr. Kohn then read out the fees presently payable to the three organisations concerned.

Mr. Luckhoff said that the Executive Committee felt that if this proposal went through, membership fees would

have to be doubled or trebled. The President pointed out that CIPS was paying a much higher subscription now than previously and it was very difficult to explain to them why there was no relief from the Re-recording fees.

The proposal was then put to the meeting and the motion was lost.

- b) That Article 35 of the PSSA Constitution be amended to delete the words "with a maximum of three votes per organisational member"

The President explained that the object of the exercise was to give a more reasonable voting power to the more powerful clubs in the country. This was proposed by Mr. Ted Dickinson on behalf of CIPS and seconded by Miss M Sim. Mr. Liston asked for an explanation of the term "organisational subscription". The Chairman replied that this was the R1 per member paid by clubs. He then pointed out that the number of votes for organisational members was related to the unit of subscription paid by individual members. The position was now that a club had one vote for every R6 paid. Mr. Liston proposed an amendment to the proposal that the meeting was in agreement in principal but that it should be left to the incoming board. The President stated that the Board was not empowered to make such a change and that the power is vested in this meeting. Mr. Norman asked that the use of the word "levy" be dropped and Mr. Luckhoff replied that this would be done officially. Miss Sim said she could not see why anybody should have any objection to the deletion of the words. It would simply mean that a club's voting power would be relative to the subscription paid. Mr. Kohn replied that if the new structure was adopted all these voting powers would change. The President said that we were bound by the Memorandum & Articles of Association and until these were changed the Society must abide by the Constitution. Mr. Knowles said that a counter-proposal must be put forward to replace the deleted words. The President then read Article 35 omitting the words as

proposed. Mr. Luckhoff proposed that the number of votes be based on the actual amount paid. The main proposal was put to the vote and the motion was carried by 36 votes to 13.

ITEM 7: TO CONSIDER THE CHANGE OF STATUS OF PSSA FROM A PUBLIC COMPANY TO AN ASSOCIATION NOT FOR GAIN IN TERMS OF THE COMPANIES ACT 1974 AND TO APPOINT A SUITABLE PERSON OR PERSONS TO COMPLETE THE FORMALITIES AS SOON AS POSSIBLE.

Mr. Luckhoff explained that as a company it was an expensive luxury and afforded no protection to the Directors. He called on Mr. Harold Nakan to explain the suggestion. The President said that no decision enforceable by law could be taken by the meeting. Mr. Nakan said the working of the suggestion should be ... Public Company to a Voluntary Association ... He explained to the meeting that the reason for this desired change was that the New Companies Act was extremely onerous. It entailed extensive audit work and could be very costly. There was no reason why the Society should not be constituted on a voluntary basis. Protection could still be achieved and liability of members limited to unpaid subscriptions. The Society could run in the same way as presently without the increased financial costs. Mr. N. Cowan pointed out that when the Society was founded, a situation of animosity existed, and a Company was formed for protection purposes. This situation no longer existed and the proposal had his full support. The President proposed that the meeting concur with the suggestion of the board that the company become an association. The matter would be voted on through a postal vote. Mr. Alexander enquired how a postal vote could take the place of an Extraordinary General Meeting and Mr. Nakan replied that the meeting would have to be called but votes could be made by proxy. Mr. Norman said it appeared there was no need for a postal vote and Mr. Luckhoff replied this was necessary for the establishment of a quorum. The President asked for confirmation to call

an Extraordinary General Meeting to change the status of PSSA as stated previously. Mr. du Plessis of Johannesburg enquired what new rules would be enforced through this change. Mr. Luckhoff said that the present constitution would stand with minor changes. Mr. Oxley asked for a time indication from the Directors and Mr. Luckhoff replied that it was hoped to tackle the matter immediately. Also, without the authority of an extraordinary general meeting, nothing could be done; so the meeting should be called as soon as possible. The incoming Board was unanimously authorised to proceed with the arrangements. The President then suggested that Item 9 be discussed before the tea adjournment and item 8 immediately thereafter.

ITEM 9: TO CONSIDER THE REPORTS OF THE VARIOUS COMMITTEES

Mr. Luckhoff stated that no written report of the Executive Committee's activities had been presented as this had been done monthly throughout the year in "News & Views". The year had been one of forward-movement and 1976 would see big changes in PSSA, with projects already begun. He stated that he had had a fantastic team who had worked magnificently and wanted to tell the meeting personally what a great pleasure it had been, working with this Committee. On behalf of the meeting Mr. Liston proposed a sincere vote of thanks to Mr. Luckhoff and his committee for the outstanding work done during the year.

The President then referred to his report and said the other divisions reports had appeared in the September issue of News & Views. Mr. Liston said, with respect, that he felt it was a sad oversight that no mention of the outstanding work done by the Vice-President's and Executive Committee had been made. Mr. Feitelberg replied that he felt paragraph 3 of the President's Report was adequate.

On the Recorded Lectures Division report Mr. Norman proposed a sincere and grateful vote of thanks to Mr. AL Bevis for the outstanding work he had done in this Division. This was unanimously supported by the meeting and would be conveyed to Mr. Bevis.

Mr. Bradley, through Mr. Dickinson, complimented the President on his report as well as the layout of the accounts which he said were the best ever. He congratulated the Executive on getting the accounts out in time.

Mr. Erasmus said the Directory was available and asked members to make use of the correction slip on the back page. He stressed that any changes in club's office-bearers, venues etc., after AGM's should be advised to PSSA before July next year.

The meeting then adjourned for tea.

ITEM 8: TO CONSIDER A CHANGE IN STRUCTURE OF PSSA ARISING OUT OF A DIRECTIVE FROM THE TWENTIETH ANNUAL GENERAL MEETING.

Mr. Luckhoff said the meeting now came to the most important matter of the afternoon. A suggestion had been made last year to decentralise PSSA as the Society was now too unwieldy. It had been found this year that PSSA was very much handicapped by the vast distances separating the Directors and a lot of time had gone into the suggestion of decentralising the Society. A modified system based on another organisation's structure was now to be presented to the meeting. He stressed it was just an idea at this stage and many meetings and discussions would have to take place. Basically the running of the Society should be left to the elected committee but PSSA should start living at club level.

Mr. du Toit then presented the proposed new structure to the meeting. The President opened the matter for discussion. Mr. Luckhoff mentioned that the proposal had not gone beyond regional level as the Regional Chairman would have to organise his region and committee. The President said it was the Cape Town Society's experience that to find office bearers was very difficult and he sincerely trusted PSSA would be able to find people to fill the various positions. Mr. Norman congratulated the team that drew up the document and it appeared to be a very well-thought-out one. He proposed that the document be accepted in principal and be issued to clubs who should be asked to comment.

The Executive Committee should draw up a proper document to cover other details, eg process of removing bad workers. The President stated this was a monumental piece of work and voiced the appreciation of the full meeting. Mr. Kohn indicated how changes could be made and how many of the positions could be filled immediately. Mr. Luckhoff pointed out there were only two sections where people were appointed, ie the Executive and the Regional Chairman. Each Executive Vice-President was fully responsible for his section. Therefore he had complete responsibility to see everyone did his job and to remove passengers. Mr. Mulder said that he seconded Mr Norman's proposal as this sort of scheme was already in force in the Free State. Mr. Nackan said that during the 21 years the Society had been in existence it had not had as great an affect on photography as one would like. He supported the proposal and believed if photographers were prepared to put effort into this proposal the status of PSSA could only become that much greater than it ever had been. Mrs. Johannesson asked what would the President's job be. Would he be only a figurehead? Mr. du Toit replied the President would have to attend an Executive Meeting at least twice a year and PSSA would pay travelling expenses. Mr. Robertson welcomed the way each Director's job was specified but enquired whether PSSA was really being decentralised. He asked how the Executive Vice-Presidents were elected. Mr. du Toit replied this was a detail to be worked out. Discussion ensued regarding individual members and election of office bearers. Mr. Mulder of Pretoria enquired how members who were not club members, and only wished to be PSSA members for honours purposes would be catered for. The President replied this was catered for by the country club. Mr. Luckhoff explained how this would be financed as all individual members' subscriptions would be lost. With the new magazine scheme where all individual club members would get the magazine, the production would be produced free of charge, so this reduction in the costs would help finance the scheme and would almost equal the loss of subscription. Mr. Robertson again asked how the Executive Vice-Presidents and President would be elected.

He felt that all major appointments would be in Johannesburg and Regional Directors would always remain as such and not take any active part in the running of the Society. Mr. Luckhoff said this was never envisaged. This only applied to the Operations as the Secretariat could not be moved around. As mentioned previously only two meetings per year were needed and all other contact would be made through reports. It would never be written in that Executive members must come from Johannesburg. Mr. Robertson said he still did not know how they would be elected and Mr. Luckhoff replied they would be elected by the clubs. Mr. Johannesson then stated that if nothing further was said on the subject he assumed the document would be circulated to all members and the Board would consider it after the change of status if the majority of members so chose. Mr. Norman suggested that the proposal that the document be accepted in principal be put to the meeting. This was done and carried unanimously.

ITEM 10: GENERAL

Mr. Johannesson announced the names of the new Board. They were: Mr. D.G. Basel, Mr. R. Bigalke, Mr. A.F. du Toit, Mr. R. Erasmus, Mr. K. Frankel, Mr. E.R. Johannesson, Mr. L. Lavis, Mr. L. Luckhoff, Mr. J. Magill, Miss B. Pacy-Tootell, Mr. I.S. Shepherd, Mr. E. Walker, Mr. G. Whittington-Jones, Mr. B. Wilkins.

Mr. Freeman suggested that in future a salon, as in PSA, should be run concurrently with Congress. Mr. Luckhoff said that it was felt to ask a small area to run a Salon and Congress would be too much. The President proposed an "Exhibition", linked with Congress. It could not be tied up with the Salon Scene. Mr. Basel said a good salon circuit was in force and planned in advance for two years, so Salons were arranged before Congresses. Mr. Kohn said the Salon could be run by PSSA and not the hosts. The President felt an exhibition would be more suitable owing to the full Salon circuit. Mr. Freeman suggested October should be set aside for a National Salon. Mr. Robertson suggested the

APS(SA)'s and FPS(SA)'s be invited to submit 2 or 3 of their latest works as a basis for an exhibition and Mr. Wilkins replied that this was already done in the form of the Fellows & Associates show. He also pointed out that this exhibition would clash with the Wits Salon. Mr. Sneider of Johannesburg said that from JPS experience, there would be difficulty in running an exhibition or salon at this time of year.

Mr. Luckhoff asked Mr. Freeman to report on FIAP. Mr. Freeman answered that he now had the rules necessary for application for FIAP honours and an application form would be drawn up. He then told the meeting a little of how FIAP worked.

Mr. L. Louw, (in Afrikaans), then wished the Congress committee luck and thanked them on behalf of the OVS Central Administration for an excellent and well-organised Congress.

Mr. H. Nackan invited all present delegates to Congress '76 from 10 - 16 October at the Sunnyside Park Hotel, Johannesburg.

Mr. B. Mulder enquired if the Board would consider a uniform star-rating. The President replied that the Board was very reluctant to involve themselves in club affairs. Mr. R. Erasmus said he thought that under the new structure this might be possible. The President said he felt a member would never have to start at the beginning on joining a new club but that after submission of a panel would be graded in a category comparable with the standard of the new club.

Mr. Luckhoff said the Executive Committee would bring out a suggested judging system in the future. But there would never be any compulsion for a club to use this. He then said that Mr. Magill had compiled a list of judges in the PWV complex and was intending to set a standard of judging in this area (this being a pilot scheme). It was intended to present this to members at the Saturday afternoon session of Congress but due to business commitments Mr. Magill was unable to do this. This scheme would be presented to members in due course. Mr. Vernon of Stilfontein said that people joined

So you want your A.P.S.S.A. ?!

To apply to become an associate member of the Photographic Society of Southern Africa in Cinematography it is necessary for you to belong to a Club or Society who are Members of PSSA, or be a Member in your own right. Three films are required for an application, the subject matter being of your own choice. It is recommended that films be not less than five minutes and not longer than thirty minutes duration, but this is not a requirement.

The standard required is somewhat nebulous, but as a guide line it can be assumed that an acceptance in a National Salon would be the minimum

* * * * *

standard required. An award winning film in an International Salon would be a safer bet, but only by entering three films of your own would you get a personal assessment of how your films would rate.

One can obtain an Application form from the Secretary, May Sim of Pinelands, Phone 53-3965 and submit your films before 30th January 1976.

Just remember that films which are winners at Club level are not always acceptable on a National level. The only way to find out is to submit your films to Salons and also apply for PSSA Honours.

With thanks to Roy Johannessen Cape Cine World.

FOCUS ON

..... 21st Congress
Photography by Detlef Basel

- P. 23 : Ben Mulder in jovial mood
Mr. Roland Muller carrying the money.
Tom Botha working for his living.
Louis Marais, Chairman of Congress Committee
- P. 24 : Deputy Minister and Mrs. le Grange attentive to Roy Johannessen
Don and Jenny Briscoe flanked by Dr. Robin Sandell FPS SA and Mrs. Sandell
André du Toit 'studies his lines' whilst Louis Marais and the Mayor look on.
- P. 25 : Rudi Erasmus receives his Vice President's chain of office.
Nat Cowan receives the 21st key for the archives from Roy Johannessen
- P. 26 : Barry Wilkins and the Deputy Minister.
William Cronje and May Sim share a joke.
- P. 27 : Eric Harper, too tall for the mike stand.
- P. 28 : Roy Johannessen and the Deputy Minister.
John Oxlee and J. da Silva and companions
Roy Johannessen and Les Luckhoff

* * * * *















clubs to improve their photography and he felt it made no difference what the various judging systems were as long as members' photography was improved.

The President then, on behalf of the Board, thanked the team that had produced News & Views during the year, including contributors. He said a lot of people had done a lot of work including club members and delegates present. He thanked each Board Member, Executive Committee member, the Executive Chairman and the Secretary for all the hard work that they had done during the past year.

The President declared the meeting closed at 5.25 pm

President Date
* * * * *

PRINT DIVISION

Perhaps you've never heard of this aspect of PSSA? Well...it's been around for a while but it's certainly not been alive and well as we're wont to say. This, therefore, is Not-An-Attempt to revive something that never was: but rather to start a print service for print people across the country. We are hoping to provide something of interest for the advanced worker (the top ones in the country) as also for the beginner.

You must understand that as of right now we are on thin ice as we have no idea as to the response that we are/aren't going to elicit from the print workers and therefore we may run into snags which we hope we can sort out as we progress through the balance of this year and into 1976.

This is what we require of you as an individual/club who will submit work for judgement to judges in city centres:

1. As from December, 1975 through February, 1976 will you kindly send any work that you have for assessment to: The Print Division, PSSA., P.O. Box 61089, Marshalltown, 2107.
2. PLEASE bear in mind that no

photographers are philanthropists (although they sometimes give that impression) so: INCLUDE RETURN POSTAGE for the parcel of prints that you are submitting. This will necessitate a separate letter as you will only know the cost of postage after you have parcelled up the prints. Include a few cents extra. Alternatively, if you have a glass hand, then include a flat rate fee of R2,00 to cover costs.

3. Include either a cassette tape or reel to reel type tape to address above as they are able to handle both types of machines. The commentary on your prints will be done in this manner.

4. Title or number the prints in the parcel for ease of identification when you listen to the recording.

This then, should cover me for starters. You will be notified through regular columns in News and Views of further developments on the Print front. It needs of necessity some correspondence which will take a while for me to get replies and as soon as those are to hand you hear more from this division.

CHECKLIST FOR PRINT DIVISION

1. Have you remembered return postage?
2. Have you addressed parcel correctly and clearly.
3. Do you have the right judge for the stated month?
4. Have you included in parcel tape for recording of crit?
5. Remember to specify RETURN ADDRESS to judge to send prints to.
6. Send your best work. Nobody wants to have putrid work thrust onto him/her unnecessarily. These judges hold down jobs apart from being interested in photography.
7. Pack parcel securely. I suggest two layers plywood + 3/16" or so thick. Cut pieces larger than largest print.

.....

RAI BIGALKE REPORTING

October 30th. Was invited over to Bloemfontein Camera Club's Photo '75 which was an exhibition of photographs by club members open for public viewing.

The exhibits were displayed in the Museum Hall... a good hall for the purpose but perhaps not the best place for maximum exposure to the citizens of the town. There was a fair selection on display...if I recall, about 140 prints from members active and not-so-active. Why the not-so-active ones on display? Would the exhibition have lacked sheer weight of numbers otherwise? Rather quality than quantity: if we hope to make any impact on Joe Public? Right?

Saw a selection of photos of the Camera Club of Johannesburg that they are hoping to send to Kamera Klub, Linz in Austria. Was rather impressed by some, VERY IMPRESSED by a few, and would you believe it: not at all impressed by the majority. Haven't been psyched into submission, yet (???)

15th November, 1975

Have had a reply from George Miles in the U.K. who is active in photography and who has an association with South Africa through Postal Portfolios. If you recall; he made an offer through PSSA News and Views a while ago with regard to judging. If anyone is interested then they may submit prints direct to me for submission to the U.K. for assessment or crit whatever you like. Through contact with other clubs in and around his area he will be able to organise judges to look at the prints. Due to the nature of an event of this sort it will not be possible to send the prints piecemeal as they arrive at my address and so I suggest a deadline of March 1976 for the prints to be at the following address:

Prints Division PSSA,
33 Aviva Road,
Hadison Park,
Kimberley. 8301

Understand that due to bulk of parcels to U.K. and postage charges etc., you will be asked to contribute R1.00 per member/individual submitting prints. Maximum per person is TWO (2) up to 16x20"

* * * * *

'MAIL' REPORTS on PHOTOFINISHING

with thanks and acknowledgement to the Rand Daily Mail

Some of us, perhaps even many of us have followed the slogans and adverts and plunged ourselves into the 'easy' world of colour printing.

Some no doubt have met with instant success (and I don't mean the Polaroid kind) whilst others perhaps feel that half a dozen or so good results compared with possibly four dozen black and whites they could have turned out in the same time span might just not be quite worthwhile.

Either way at some time or other we all turn to processing houses. Do we go to the same one all the time, the one we have gone to for years? Do we chop and change comparing prices quality and speed of delivery? If so, which one should we choose to suit our need?

Well here it all is in a nutshell, thanks to the Rand Daily Mail.

"Consumer Mail", that fascinating article which appears in R.D.M. four times a week recently tackled the colour-lab angle. The result is quite startling as Vita Palestrant reports: "Differences in colour prices make you see red."

You may not have believed it possible-but it could happen to you and more easily than you think. You could appear in your family album against a purple sky with a lobster red face (and your head cut off at the top.) And all this depends on the colour laboratory you take your happy snaps to.

A consumer Mail survey revealed that the quality and price of colour printing in Johannesburg and Pretoria is extremely varied.

There are a substantial number of colour laboratories producing prints of very poor quality and there's no telling what you will be asked to pay. The same size print can cost R4,50 in one place and 79c in another - a startling difference of 570 per cent.

Consumer Mail arranged to have photographs taken in the Rand Daily Mail

photographic studio under controlled conditions. All the negatives were consistent and of a good quality.

Researchers took one negative to each colour laboratory and asked for 5 x 7 enlargements with a matt finish. When the colour prints were ready, Mr. K. Botha, chief photographer of the South African Bureau of Standards and Mr. Geoff Bridgett, the chief photographer of the Rand Daily Mail evaluated them.

Photographs were categorised into four main groups: Good, fairly good, fair and poor.

Only 50 per cent of the prints in the survey were assessed of good quality.

The best colour reproduction was done by Pretoria Colour Centre, Pretoria - who told researchers they could only do the processing as a professional service. This was also the case with Morrell and Steyn, Pretoria - whose work was rated as "fair"

For the rest, all enlargements were treated on a non-professional basis.

And a remarkable diversity of quality was evident: Procolor, Braamfontein, was rated as "good" at R1,50, while Maxwell Deitch, Old Arcade, also R1,50, was rated "fair".

At Africolour, Pretoria, the enlargement was cropped so badly that the tip of the head of the subject in the picture had been lopped off.

There was a considerable amount of spotting - dust - on many of the enlargements. Strangely enough these seemed to be mostly on the ones that also had poor colour reproduction.

The time taken for the work also differed considerably from three days at Rand Photo, Harriet Street, to four weeks at Free Film Centre, OK Bazaars.

Most camera shops and chemists use more than one laboratory and are happy to accommodate you if you have any preferences.

Consumer Mail phoned a few camera shops and chemists to find out which laboratories they use:

CAMERA SHOPS

Recordia - Kodak, Color-lab and 3M (Africolor).

Etkinds - 3M in Johannesburg, Pretoria the West Rand and the Cape Colorlab in Durban and the East Rand.

Bermeisters - Have their own laboratory but sometimes use Colorlab.

Monty Ross - Use Kodak mostly as well as Colorlab and Procolor.

Maxwell Deitch - Have their own staff and equipment at Colorlab.

Fripps - Use Rand Photo as well as their own laboratory - this depends on the make of film.

Miltons - Use 3M mostly as well as Kodak and Colorlab.

Hiltons - Use Colorlab and Kodak sometimes.

(Both Miltons and Hiltons felt that Kodak takes too long)

Clicks - Use Colorlab and Kodak.

CHEMISTS

Ingrams : Colorlab and Kodak.

Leitch and Wilson, Carlton:

Rand Photo (mainly because they have an agreement with Leitch and Wilson to take back any work that is unsatisfactory) as well as other laboratories such as Kodak and Colorlab.

Killarney Centre Pharmacy : Colorlab.

Sandown Pharmacy: Kodak, Rand Photo and Colorlab.

Daelite :Rand Photo

Southdale Centre Pharmacy: Rand Photo

Rhodesfield Pharmacy, Kempton Park: Colorlab and Rand Photo.

When you next get your colour enlargements back and the colour reproduction - or even the cropping is poor - then, provided your negatives are of a reasonable quality, take the enlargements back and demand that they be redone.

Also, remember it is worth shopping around as prices vary drastically from place to place.

The tabulation shows: The colour laboratory, price, whether the photograph was mounted or not, the assessed quality of the colour reproduction, whether there was any spotting and the approximate time taken.

| Ratings | Price | Mount | Colour Reproductions Assessed | Spotting (dust) | Approximate time taken |
|---|-------|----------------------------|-------------------------------|-----------------|------------------------|
| Pretoria Colour Centre Maroelana | R3 | Yes | very good | none | 7 days |
| Pro color Braamfontein | R1,50 | No | good | none | 5 days |
| Photo Color Services Old Arcade | R3 | piece of good cardboard | | none | 5-7 days |
| Colour Lab Pritchard Street | R1,50 | Yes | fairly good | slight | 10 days |
| Free Film Centre OK Bazaars | R1,05 | No | fairly good | none | 4 weeks |
| Pictone Yoeville | R4,50 | Yes | fairly good | slight | 7 days |
| Maxwell Deitch Old Arcade | R1,50 | Yes | Fair | None | 7 days |
| Africolour Pretoria | R1,25 | Yes | fair | lots | 7 days |
| Morrell & Steyn Pretoria | R2,80 | No | fair | slight | 10 days |
| Rand Photo Harriet Street | R1,05 | Yes | poor | slight | 3 days |
| Photo Agencies (Pty)Ltd Jeppe Street | 79c | piece of poor cardboard | | slight | 7 days |
| Van Tilburg Pretoria | R1,25 | No | Poor | lots | 7 days |
| Bermeisters Eloff Street | R1 | No | poor | lots | 7 days |
| Kodak Doornfontein | 81c | No | poor | lots | 14 days |

SALON SCENE

by Detlef Basel

THE SOUTH AFRICAN SALON SCENE

A. INTERNATIONALS

1. Cape of Good Hope - Closing 22.3.76
P.O. Box 2431, Cape Town, 8000
2. Durban - closing 16.6.1976
P.O. Box 1594, Durban, 4000
3. Wits - closing August/September 1976
no further details available yet.
4. East Cape - Closing February 1977
5. Pretoria - Closing April 1977
6. Border - Closing June 1977
7. South African (J.P.S.) Closing
September 1977.

All these salons are now on a two year circuit.

B. NATIONAL SALONS

1. West Rand - Closing 3.2.1976
P.O. Box 276, Florida, 1710
2. Wild Life - Closing 26.4.1976
68 Mons Road, Bellair, Durban 4000
3. Springs - East Rand - Closing 2.6.76
Address not available yet.

Entry forms for the following overseas Salons are available. Would persons interested kindly contact Detlef Basel, P.O. Box 20048, Alkantrant.

1. la Cité Ardente - Belgium
Closing 3.2.1976 (Prints only) 1 form
2. D'Art Photographie - France
Closing 13.3.1976 - 3 forms
3. Europa 77 Reus, Spain
Closing 31.3.1977 - 1 form
4. Fotosport 76 Reus, Spain
Closing 31.3.1976 - 1 form
5. Socudade Flumineuse de Fotografia,
Brasil - Closing 15.4.1976 - 4 forms
6. 9th E.A. International 1976
Hong Kong - Closing 8.3.1976 - 1 form
7. Intershot 76 - Adelaide Australia
Closing 6.2.1976 - 2 forms
8. Fotoausstelling - Ludwigshafen -
West Germany - Closing 6.2.1976
- 6 forms
9. Vincennes - France
Closing 9.3.1976 - 1 form
10. Exhibition of Photographic Art
Closing 18.5.1976 - 4 Forms

From

BENSUSAN MUSEUM OF PHOTOGRAPHY & LIBRARY

Dear Sir,

Clubs which are not already doing so are invited to send their bulletins to the Photographic Library c/o The Public Library, Market Square, Johannesburg.

Also, the Photographic Museum is building up a collection of the badges of South African Photographic Societies and Clubs. Have you, Mr. Secretary, sent us yours? If not, the address is 17 Empire Road, Parktown, Johannesburg 2001.

HONOURS & AWARDS

JUDGING PANELS FOR FEBRUARY 1976

Colour Slides

- Mr. E. Dickinson, FPS (SA) AIIP ARPS
Mr. W. Gerretsen, APS (SA)
Mrs. Beth Grundlingh, APS (SA)
Mr. E.R. Johannesson, FPS (SA)
Mr. R. Owen, FPS (SA)
Mr. G. Robertson, APS (SA)
Mr. E. Vertue, APS (SA) ARPS
Mr. B. Wilkins, FPS (SA)

Prints

- Mr. L. Blum, FPS (SA)
Mr. E. Dickinson, FPS (SA) AIIP ARPS
Mr. M. Feldman, FPS (SA)
Mr. H. Stay, FPS (SA)
Mr. E. Vertue, APS (SA) ARPS
Dr. R. Viljoen, FRPS APS (SA)
Mr. G. Whittington-Jones, APS (SA)
Dr. S. Yudelman, APS (SA)

Ciné Films

- Mr. D. Briscoe, APS (SA)
Mr. R.D. Churchman, APS (SA)
Mr. J. da Silva, FPS (SA)
Mr. T.M. Elderfield, APS (SA)
Mr. E.R. Johannesson, FPS (SA)
Dr. R. Sandell, FPS (SA)
Mr. L.M. Sher, APS (SA)

AMENDMENT TO SLIDE SERIES RULES

1. A standard, pulsed cassette is acceptable.
2. A maximum showing time of 15 minutes per series is recommended.

PLEASE NOTE: Closing date for Honours and Awards is January 15th.

REVERSAL REVERSED?

Not as complex as it sounds; in fact its extraordinarily simple. You probably have used some colour negative film and you may have noticed that the colours are reversed and that it has an overall orange colour cast (this makes for better and easier colour filtration). But suppose we take a colour slide film, expose it normally and then have it processed in colour negative chemicals. You would have reversed colours but without the orange cast, and weird and perhaps wonderful slides.

Buy (if you can, as its a little scarce at the moment) an Ektachrome slide film High Speed X daylight or artificial. Expose normally at the recommended speed (those of you fond of giving slightly less than the recommended exposure should forget this and use the manufacturers speed in the first few films). Now make out a label to the effect that the film should be processed in the Kodacolour process C - 22 for special effect, and fix this to the film cassette with scotch tape. I took my film straight to the processor to reduce the chances of the special developing instructions being lost or ignored, and the film automatically being processed in the standard Ektachrome E-4 slide film developer, and normal slides being returned to you. I take my films to Photo Media, a few doors up from Harrisons, the Gunsmiths, on Baker Avenue. Now, insist in a loud voice that the film be processed in C-22 for special effect, making sure that the receptionist writes "to be developed in C-22 for special effect" in big letters on the film envelope. Persons being vague may find their films processed in the normal E-4 process. Photo Media will not mount your slides but you could get a dealer to do this for you later.

Picture a tranquil bowling green, the grass a luscious green, the players in snowy white sports gear, and

a few cotton wool clouds in a beautifully blue sky. Enter the N.R.P. photographer -- the grass turns purple, the sky turns orange/yellow with black clouds, and the bowlers become sinister black figures casting white "shadows".

Here are the important colour changes:

BLACK --- WHITE, GREEN --- PURPLE, RED --- TURQUOISE, YELLOW --- BLUE.

Shadows turn white and a white blodge can ruin the picture, so watch out for them. Try to think in reversed colours, carry a small chart to remind yourself of the various colours things are going to turn. It is no use taking a picture and then wondering what sort of colour scheme you have got. Skies have a tendency to turn orange/yellow, as does the sea.

For photographers who dislike the monotonous yellow bush and game photographs, here is your chance to try something different. Don't take a picture of a yellow car because there are plenty of blue cars about, or of a white cat because there are thousands of black cats, and because of this the picture will not really appear to be unusual.

Try it, its fun!

Our thanks to John A. Thornes - The Rhodesian Picturemaker.

MORE JUDGEMENT

Judging seems to be 'in the news', - here's another view.

Judging of the S.A. Ten Best is no easy matter and to have to sit through some thirty-odd films into the early hours of the next morning, makes me wonder if the judges can be as alert and perceptive to the end as they are with (say) the first dozen or so.

How exactly does one judge an amateur film? Should a judge try to mark on a percentage basis and allot marks for camera technique, focus, exposure, angles, composition, planning, directing, acting, lighting, continuity, tempo, commentary, music etc. etc? Such systems invariably break down when applied to different

types of films, because many good films are made without scripts or actors or indoor lighting, and even the difference between 8mm and 16mm can influence some judges.

When judging, one must try to watch the action, and decide whether the author's message is coming through, and if the film does this, minor faults are then found to be unimportant. One should look for virtue in everything and hope to enjoy what one sees. The ultimate success or failure of the film depends on its ability to entertain. The professionals state clearly that no film can accomplish anything unless it catches and holds the attention of an audience. Entertainment is not only found in the story film; documentaries, travelogues and wild life sequences can be equally enjoyable. The judge should not be influenced by his or her liking or otherwise of the subject matter, but should rather observe the author's handling of the subject, and try to respect the author's attitude, even if he does not share it.

Basil Smith recently told me that his film "Cairo" which had won the Australian Gold Cup and several international awards, when entered into a comparatively small local competition, did not even receive mention. So there you have it. Judges are after all human and until some standardised system of judging is formed, placings, marks, and awards will continue to differ.

with acknowledgement REFLEX

* * * * *

TO INFINITY...?

The Editor,
PSSA News and Views.

Dear Sir,

I am writing to you in the hope, probably forlorn, of being able to air my grievances about PSSA through the columns of your magazine.

May I state that I feel that there is a very real need for a body such as PSSA and that I feel that much of what PSSA does is of benefit to photographers. However, I feel that many office-bearers of the Society lose sight of the fact that they took office to serve photography not to attain some higher status. If they were truly

sincere they would not regard criticism of their activities as an attack on their personal integrity but would analyse whether or not the criticism is justified and perhaps reconsider their decisions.

The criticism I refer to is that which has been voiced over the last few months in the Camera Club of Johannesburg's "Viewfinder" and in other club magazines. I feel the complaints mentioned there were mostly valid but they have been ignored. I would like to list some of these criticisms, not as an attack on any individual, but as an attempt to guide the Society back onto the path of service to photography.

I feel that no person should judge salons or for Honours and Awards unless he is actively involved in photography. He must not be allowed to rest on past glories and judge photographs taken fifteen years after he last lifted his own camera.

There should be more care shown before a salon is approved to avoid having the case of a salon having a clause in its entry form allowing them to make whatever use they wish of pictures entered. This is an infringement of copyright and it is the duty of PSSA to protect its members against such exploitation.

I think the "infinity tie" is a meaningless institution. If the Society wishes to recognise good photography there is an Honours and Awards section which does just that. Also, most clubs have their own methods of recognising good photography, whether it be a beret or a badge that is presented. I feel that this is a sign that many office-bearers are more interested in status than service as only people who think status is of prime importance would devise such a scheme.

G.G. Paxton APSSA
P.O. Box 41431,
CRAIGHALL 2024.

Comment:

1. *How does the new board grab you Geoff?*
2. *Honours and Awards. I am not in a position to answer, perhaps one will be forthcoming from Awards Committee.*

3. *Infinity Tie, please read on:*

Photographers of the world unite!
We have been told to see on sight
A fellow 'snapper' in the street,
His gorgeous tie and him to greet.

PSSA thought up a symbol
By which all fellows could assemble
To be presented with their tie
for meritorious work by eye.

Exchanging names and common view-points
Is something in itself a good point
But must we drape ourselves identically
With garb and symbols of Infinity?

The female photo-takers surely
Will not dress in tie so lovely
Are they to be shunned because
No emblem blazens on their bras?

So you without a tie Infinity
Are surely all in the minority
So do your best in your endeavours
Obtain your tie and meet the others.

Or stay for time to come, alone,
Unrecognised, unseen, unknown,
Knowing your friends have all got theirs,
Did I hear someone say "Who cares"?

June Crowley, Secretary.

*Thanks to 'Klik' magazine of the
C.S.I.R. I guess this cuts both
ways. One notes on the Editorial page
the words Winner of the PSSA Blue
Riband for 1972. Did I hear someone
say "Who cares?"*

It goes to prove the old saying, -
"You can please some people some of
the time, etc., ..."

I receive and pick up various bits
of writing regarding the Infinity
Tie and note with interest the ana-
chronism that arises. The people
who don't write are thrilled, but all
the worthy scribes seem dead against
it to a point of being contemptuous,
sometimes downright rude and for some
obscure reason annoyed at this awful
thing we have had the cheek to thrust
upon them. Fortunately these people
are very much a minority group.
Even were they a strong 'opposition
party' I would not mind. What does
rankle is the behind-hand-titter cum
snide attitude one gets from people
and editors who could do better. I
would hate the general public to get
the impression that photographers and
bulletins are de-generating into

scandal-columnists.

Let's get it straight once more, the
PSSA does not 'thrust' anything onto
anyone! Sure Infinity is our idea,
but it's awarded at your discretion.
If you have no wish to join the 'in-
finity wearers' you can either decline
the award gracefully to your club or
put it away in your wardrobe and forget
it. Be big enough however not to be
a "Keep-up-with-the-Jonses-for the
sake of it" hypocrite.

If anyone wishes to argue a point
through the written word please please
do! It's opposition that keeps us all
on our toes. Remember only to motivate
your argument. Constructive criticism
helps all.

What follows shows my view, any replies,
let's hear 'em!

I'm tired of this incessant gripe
That Infinity is utter tripe.
Drop something constructive in the tin,
And you're a better man Gunga-Din!

If in your work you have no pride,
Don't just sit back and others chide.
Or does your envy not afford,
Seeing others with this award?

Infinity on a bra seems beyond the norm,
Or is this a maid infirm in maidenform?
The colour specialists have had their say,
Do they want something-just a little gay?

A photographer it seems must be viewed
with derision,
Like admitting that one believes in
religion.

In the age of anti-hero we abide,
You guys don't exactly stem that tide!

If your club thinks you're worth the
award

Of the emblem you secretly so abhorred.
You're in no way forced to wear reluctant
Just go out and bury it - SILENTLY!

Who knows the people one might meet
When walking down a crowded street?
Photographers might pass us by
But if not recognised we won't say, -HI!

A blazer badge saying F.C.C.
Might well French Country Cricket be.
A man in beret looking glad,
Might just be another who's rugby mad.

With yourself unemblazoned could look
quite poor,

In fact you could appear quite a boor.
To beret or badge you can't very well

say

Hi sport, I'm A.P.S.S.A!

But a greeting from you he'll anticipate,
As soon as he sees that sideways eight.
Not intended to grandeur create,
Infinity's to help to communicate!

You wouldn't sport D.F.C. or show D.S.O.'s
high

But you'd be recognised in your R.A.F.
tie.

It's not what you are but where you
belong,

It shows you're a part of that happy
throng.

Some won't wear it, they don't have
this yen,

You'll probably find they're lonely
men.

At least you're happy to let all see,
I'm a photographer - to Infinity!

* * * * *

ARGENT TALKS TO PSSA

With us in South Africa for a short time is Godfrey Argent, currently the Photographer to the Royal Society and an appointed Supplier to the Corps Diplomatique.

Godfrey Argent's exhibition at the Carlton Hotel - mainly portraiture - has a list of subjects more important and star-studded than the biggest Hollywood bill.

Entering the exhibition one is immediately faced with three magnificent photographic portraits on canvas. Seemingly alive in their subtlety of colour rendering and lighting, we see, each in brilliant Argent-style composition, our President Dr. Diederichs, Prime Minister the Honourable B.J. Voster and the Right Honourable Mrs. Margaret Thatcher. From then on begins a kaleidoscope of well known names drawn from all sections of the country. Mr. J.J. Fouché, de Villiers Graaf, Harry Oppenheimer, Jan Marais, Anton Rupert, C.S. "Punch" Barlow, Chris Barnard, Danie Craven, Taubie Kushlick more and more, big names from all walks, too many to mention and each a star of the galaxy in his or her own right.

From overseas, Her Majesty Queen Elizabeth, members of the Royal family, Ramsay, Barnes Wallis,

Bader, Alistair Maclean and more.

What of Godfrey Argent, the man? How does he do it, where did it start? Well, being fortunate enough to obtain an interview with him, we tried to find some of the answers;

Godfrey Argent started his 'professional' career at twentysix whilst still serving in the Household Cavalry, or the Life Guards as we perhaps know them better, by taking the official portraits of Field Marshal Sir Gerald Templar and Admiral of the Fleet Lord Louis Mountbatten of Burma.

His love for cameras however stemmed from his earlier days in the Metropolitan Police. 'The Force' started off the "Police Cadets" with two young men, and Godfrey Argent was one of them. The vague enjoyment of the photographic work required of him in his duties persisted through to the army to the time of his making the two official portraits whereupon his Commanding officer promptly said "Argent you'll make a better job of photography than you will of the army".

A young man, married with three daughters, a mortgaged semi-detached house with salary in the army but a question mark in photography faced the question so many have wrangled with. Do I turn pro?

He had joined the local camera club, attempted the portrait section and been soundly thrashed. Determined, he fought his way up to his goal of A.R.P.S., and now had to choose. His rightness of choice speaks for itself.

It has not come easy, and is still a hard slog. From being almost wiped out at the beginning by a shrewd partner who tried to get him to settle for only 5% of the shares in the newly formed company to where he is today has been a rung by rung climb. He has been Photographer to the National Portrait Gallery for three years, completing some 800 portraits for the National record.

Amongst a number of Royal portraits are the 16th birthday portrait of Princess Anne, the 18th and 20th of H.R.H. Prince Charles and also the official Investiture portraits one of which was used as the

commemorative one shilling stamp. The Book "The Queen Rides" is one of eight publications where the photographic content is predominantly Argent.

The forty six portraits of local personalities were taken in a hectic two week round the country dash, rushed back to the U.K., processed mounted and Argent returned urgent to set up the Carlton exhibition. The majority of the photographs at the exhibition are in fact less than two months old.

One might fight shy of this man. Who after all could afford to commission a man like that for a portrait? He must be astronomically expensive! Surprisingly enough, - no. Argent is, as a professional, obviously no penny-ante beach photographer (Although he did that too in the struggling days) but his fees are moderate, - its his results that are astronomical.

Mentioning that he had 'done the whole scene' on larger formats, disposed of them and settled for smaller size, our amateur heart gave a cry of joy and we asked why he preferred the smaller formats:-

Argent; I find you win more. You see you give the people a chance of the sort of proofs that cover a much wider area, a lot more as it were.

Ed; Do you use 35mm at all in portraiture .

Argent; No, I don't in portraiture generally tend to go in for the very small format. The negative is a little irritating, especially in some cameras where it's slightly longer than others.

Ed; What would be your 'ideal' camera?

Argent; The best thing from my point of view I think would be a camera that would take say 24 shots, but like the '10 on' we have now. There is one, the Pentax 6x7. Now that is a lovely camera, but the only snag with it is that it's damned heavy and a beast to use for my work. If something like that could come along that would give me a cross between the speed of a 35mm and the quality and versatility I'm getting from my Hasselblad then from my point of view, the portrait photographer's

point of view, you'd have a masterpiece camera.

Ed; Would you say the same might apply to similar 'ideal format' cameras, say the RB 67?

Argent; I don't know the answer to that. I'm no expert on cameras. I find that I've settled for a piece of machinery both in lighting and camera.

Ed; This facet is important?

Argent; Yes, the portrait Photographer has to be so familiar with his equipment that it is second nature. The art is to stick with your gear, your film, your camera and everything else that makes the end product until the point comes where you can converse with people, apparently totally unaware of the technical side of it. That is not your clients problem.

Ed; One should view ones equipment then as an integral part of ones self?

Argent; Yes, it's an extension of your eyesight. You don't even think about cameras when working although of course I check and re-check before I start a sitting till I know it's exactly right, when you're actually working with people you must be prepared for anything that can occur.

Ed; This approach then would probably be the main factor in your achievement of the relaxed and natural appearance of your subjects?

Argent; Is that the way you'd describe what my photography is like? That's very kind. I've tried in this exhibition to show a complete range of work, not to be a Karsh of Ottawa. Well, the way Karsh does it, is the way he wants it, otherwise he wouldn't do it that way, but that is his hallmark. Currently, what seems to be coming out of my work, my hallmark - if there is one - is more subtle. I work very hard on people, but I don't impose my personality. I work for them to show me theirs. I would say the difference between Karsh and myself tends to be that.

Ed; How do you see his approach?

Argent; Karsh might well read this, I was an addict of his as a younger man, and we shared the same agency

'Camera Press' in London. I am in fact a Karsh addict. I know every bit of work, every picture of significance he's ever taken. I know how it was lit, I've got a mental image of all his pictures, Dag Hammerskjold, Bernard Shaw, but I am me and he is he, I have to work my way. My way is to let people take their own pictures under my guidance. I think Karsh imposes. Karsh has decided, firstly, by his own admission, that people are great, so he only photographs great people.

Ed: And the same doesn't apply?

Argent: I don't know what greatness means, because I've been with them. Mr. Oppenheimer, I've been with the Queen, I've been with your President and I don't quite understand what is meant by great. I think rather these are exceptional people. Most of them are older people, they've got grandchildren, wives, they have to blow their noses, they get ill, lose their hair, they're the same as you and I. My attitude to the most senior people, in spite of my nervousness, is that they are ordinary people and it's my job to pull the best out of them. So what I set out to do is to talk my way to them to help overcome the unnatural circumstances of them having a camera pointing at them. I aim to pull out of people all that is worthwhile and not the other way, impose on them my own personality to a point where they have this 'thing' that Karsh calls 'greatness' portrayed.

Ed: From your exhibition you obviously get co-operation.

Argent: Yes, take your Mr... He's a very kind, gentle, successful gentleman. He, in the hour I was with him, could not have done more to help me win. Mind you, early on in my career I had a problem. I would get people laughing too much. I had to learn to slow it down. I would get people to the point where I had businessmen looking amused in each picture. If the shares were rocketing down, that picture was somewhat inappropriate. What I try to do now is to give a wide range of pictures so that the P.R. Officer or whatever is able to select a

particular picture for a particular purpose. It's facets of people rather than the one 'great' picture.

Ed: Mention was made of your trying to set up a 'National Record', would you care to comment?

Argent: Yes, I'm negotiating with various people, people who can help, to set up a foundation that will make it possible for the growth in South Africa of a National Photographic Record of the sort that I subscribed 850 pictures to in England. I think what we need is a board of trustees who could perhaps be likened to the South African Foundation. To set it up somehow, eventually with a permanent home, these 46 pictures, being the beginning of the Record. To have someone buy them from me, not at an exorbitant rate, nor the whole cost either because obviously I'm earning money other ways. So I have to gather together people who are interested in South Africa. That consortium or board would have to look around for other photographers as well, would have to try and buy up collections that were going to disappear unless something is done about it.

Ed: What role would you see yourself playing in this?

Argent: I think I would like to act as advisor to such a body, but in no way must I be in the future the arbiter of taste. The taste in the sense of 'who-goes-in'. I never wanted that, but it was the only way to start the business. The 46 people are not necessarily the 46 most important people, but they are pretty damn important and I've got some of the most, but there are a hell of a lot of other people who ought to be photographed in all sorts of categories and walks of life, and this would be for South Africans to decide. Also for them to decide whether they want me to go on making pictures too, but I've thought of the idea and I'm doing my best to get it going.

Ed: What gave you the idea of South Africa?

Argent: The idea may seem rather odd coming from me, but what you must remember is that I have been involved

in such a thing. Canada was thinking about this, England was thinking about it back in 1917. The museum of modern art in New York has also had such a record for some years. South Africa must have one, because once it's gone, it's gone. If I fail to take a picture of your first President Mr. Swart, then we've lost him. There might be pictures, but it needs a real professional to get in there and get something good. I suggest that a National Record would be on 'big' photograph and a complete set of proofs, because who am I to be the arbiter of the case once again in the selection of which picture is 'the' picture? What you want is eventually a huge library of photographs which comprises one visible bit of evidence and the proofs so that you could go and look at other aspects of that man in say 20, 30 or 40 years time. With these 46 I would give copyright to the 'foundation' so they could publish from the set over the years without recourse to me. From then on, they will - as they see fit - commission me or Joe Blontz, that's up to them. One thing I would like to say is that I am not here to compete with South African photographers, but to try and help raise the standards of photography. If it were needed I'd go out and do some teaching.

Ed: Do you see a possibility of that?

Argent: There's every possibility if I can find the time, but I'm only one man and rather 'too busy' a man. Three children and a big business in England which has to go on whilst I'm away. I'm not saying when the cat's away the mice will play, but obviously the turnover drops when I'm not there.

Ed: Do you have any opinion of photography here?

Argent: Yes, if South African people would get up and have a go, I mean really get into it because we've got talent here, then you wouldn't see people in the photographic field exporting themselves, because this is what happens. Sam Haskins has exported himself. I'm not talking about the sort of work he does, - I'm not dealing in politics, I'm A-political-but there, is a very fine technician who for reasons of

of his own has gone away and that is a shame. What I would like to have is a radio program, no, better still a Television program and have a lot of pictures of all sorts and talk to the amateur and say "now look, it's not difficult. What you do is A,B,C, now go out and try that." Then in the next program we could go on to the next stage and so on. This would help raise standards. Have a huge symposium of those practitioners of general photography who want to help and raise the standards. In raising the standards, the market will increase in size and so there will be work for other photographers and portrait photographers and the whole thing will escalate into something really worthwhile and then you can have your own photographers adding to a National Record of your own.

.....

Our thanks to Godfrey Argent for that interview. Mr. Argent will be with us again in March next year for further work and probably further negotiation on the National Record idea. - It should prove most interesting.

* * * * *

TAILPIECES---

Well for those of you who haven't guessed it by now (and you haven't been counting the pages) this is a bumper double November/December issue. A bumper Congress 21 issue and a bumper way to end the year.

May we take this opportunity across the provinces and the seas to wish all of you the happiest Christmas ever and may the New Year bring strengthened bonds of friendship, peace, and lots more great work from those cameras. - Ed.

WHYSALL'S CINE 75

1. 'Death amongst friends' - P.E. Cine Club, S8
2. 'The Outside Job' - Rocco van Aardt, P.Elizabeth
3. 'Restrictions' - Reg Stuart, Durban, S8

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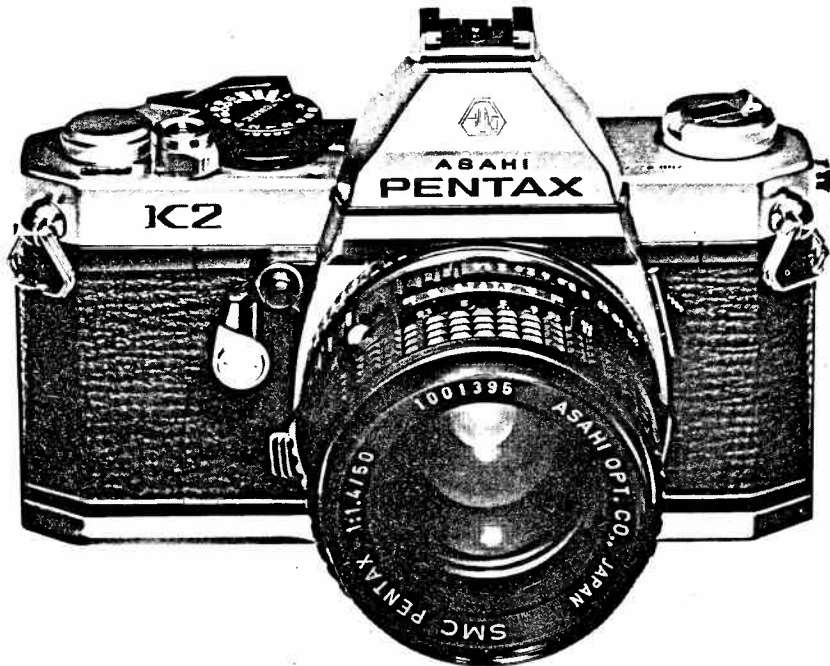
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